



3 1761 10879621 0

Leybach, Ignace Xavier Joseph
[Nocturne, piano, no. 5,
op. 52 A^b major]
Fifth nocturne

M
25
L5
op.52



Universal Favorites

| | |
|---|--------------|
| 338—Alpine Bells..... | Oesten .50 |
| 371—Alpine Glow..... | Oesten .50 |
| 159—Convent Bells..... | Spindler .60 |
| 86—Chapel in the Forest, Op. 152..... | Jungmann .50 |
| 150—Doll's Dream..... | Oesten .50 |
| 214—Fifth Nocturne, Op. 52..... | Leybach .60 |
| 282—Fresh Life..... | Spindler .40 |
| 350—Fragrant Violet..... | Spindler .30 |
| 292—Hunting Song..... | Spindler .30 |
| 4—Murmuring Brook..... | Spindler .50 |
| 354—Pearls of Foam, Op. 312..... | Lange .50 |
| 97—Perfumes of Italy..... | Leybach .60 |
| 394—Second Nocturne, Op. 4..... | Leybach .50 |
| 89—Sixth Nocturne, Op. 91..... | Leybach .60 |
| 58—The Blacksmith, Op. 303..... | Jungmann .40 |
| 34—Trot du Cavalier (Cavalry Ride)..... | Spindler .50 |

McKinley Music Co.
CHICAGO-NEW YORK



005704216030

I'LL BE THERE, LADDIE BOY, I'LL BE THERE

Music by
F HENRI KLICKMANN

Music by
E. CLINTON KEITHLEY.

REFRAIN *Tenderly*

REFRAIN *Andantino*

There are stars in the high heavens shin-ing With a prom-ise of Hope in their light, There are

stars in the field of Old Glo-ry, The em-blem of hon- or and right. But no

star ev-er shone with more bright-ness, I know, Than the one for my boy o'er the sea; There's a

lit-tle blue star in the win-dow, And it means all the world to me. There are me

ad lib. *rit.* *cresc.* *rit.*

Copyright, MCMXVIII, by Frank K. Root & Co.
British Copyright Secured.

CHORUS, *Well marked.*

a tempo

I'll be there when the bu-gle's call-ing, I'll be there in the camp fire's gleam; I'll be there

a tempo *ff*

there with a smile just to cheer you, Ev-ry day thro' the fray I'll be near you. When you

comrades-a-round are fall-ing, Then your moth-er will answer your pray'r; And if fight-ing you

rit. *a tempo* ¹ ¹⁶⁰ *D.S.*

fall, and the Master shout, I'll be there, laddie boy, I'll be there. I'll be there.

rit. *a tempo* *f*

Copyright MCMXVIII by Frank K. Root & Co
British Copyright Secured.

WILL THE ANGELS GUARD MY DADDY OVER THERE?

Musie by
F. HENRI KLINKMANN

Music by F. HENRI KLINKMANN.

CHORUS. (*Well marked*)

Crim - son Red for Sac - ri fice, the blood of he - roes

shed, Spot - less White for Pur i - ty, the

souls of sol - dier dead. Az - ure Blue for fear - less

Truth, the prom - ise of the dawn. The Flag that nev - er

knew de - feat, Old Glo - ry goes march - ing on.

Copyright, MCMXVIII, by Frank K Root & Co
British Copyright Secured.

CHORUS. *Tenderly*



a tempo
Will the an-gels guard my dad-dy o-ver there? Will they watch him and pro-ect him ev-ry
a tempo *p-f*
where? Then she nes-tles down to rest on her lov-ing moth-er's breast. And
mur-murs soft and low her eve-ning pray'r: "How I love you, dear old dad-dy, how I miss you!"
ad lib
pray to Heav'n each night that God will bless you. Now I lay me down to sleep, I pray the
cresc
a tempo *rit*
Lord your soul to keep, An-gels, guard my dad-dy o-ver, then "Will the ere?"

Copyright, MCMXVIII, by Frank K. Root & Co.
British Copyright Secured

GO
ORK

McKinley Music Company

CHICAGO
NEW YORK

FIFTH NOCTURNE

Edited and Fingered by
Henry S. Sawyer.

J. LEYBACH, Op. 52

Allegretto $\text{♩} = 72$.

[illegible]

Allegretto $\text{♩} = 58.$

f *dim.* *p* *grazioso* *riten.*

a tempo

cresc. *f* *rit.*

a tempo *p* *cantando.* *mf*

p *cresc.* *p* *cresc.*

First system of musical notation. The right hand features a complex, rapid sixteenth-note pattern. The left hand plays a series of chords and single notes. Dynamics include *f* (forte), *rit.* (ritardando), *ff* (fortissimo), *largamente.* (largely), and *dim. e rit.* (diminuendo and ritardando). Pedal points are indicated by "Ped." and asterisks.

Second system of musical notation. The right hand has a melodic line with slurs. The left hand continues with chords and single notes. Dynamics include *a tempo*, *p* (piano), and *cresc.* (crescendo). Pedal points are indicated by "Ped." and asterisks.

Third system of musical notation. The right hand features a melodic line with slurs. The left hand continues with chords and single notes. Dynamics include *f* (forte), *dim.* (diminuendo), *p* (piano), *grazioso* (graceful), and *rit.* (ritardando). Pedal points are indicated by "Ped." and asterisks.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand continues with chords and single notes. Dynamics include *a tempo* and *cresc.* (crescendo). Pedal points are indicated by "Ped." and asterisks.

Fifth system of musical notation. The right hand features a melodic line with slurs and a triplet of sixteenth notes. The left hand continues with chords and single notes. Dynamics include *f* (forte), *dim.* (diminuendo), *p* (piano), and *rit.* (ritardando). Pedal points are indicated by "Ped." and asterisks.

Animato

p espress.

grazioso *rit.* *a tempo*

rit.

cresc. *rull.*

a tempo *cresc.*

First system of a musical score in G major, 2/4 time. The right hand features a melodic line with slurs and fingerings (5, 2, 3, 5, 1, 4, 1). The left hand plays a rhythmic accompaniment. Dynamics include *f* (forte) and *p* (piano). The tempo marking *largamente* is present. The system concludes with a double bar line and repeat signs.

Poco più lento

Second system of the musical score. The right hand has a dense, rapid sixteenth-note texture. The left hand provides a steady bass line. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte). The tempo marking *Poco più lento* is indicated. The system ends with a double bar line and repeat signs.

Third system of the musical score. The right hand continues with rapid sixteenth-note patterns. The left hand has a more active bass line. Dynamics include *ff* (fortissimo), *f* (forte), *rit.* (ritardando), and *dim.* (diminuendo). The system concludes with a double bar line and repeat signs.

Fourth system of the musical score. The right hand features a rapid sixteenth-note texture. The left hand has a steady bass line. Dynamics include *p* (piano) and *cresc.* (crescendo). The system ends with a double bar line and repeat signs.

Fifth system of the musical score. The right hand has a rapid sixteenth-note texture. The left hand has a steady bass line. Dynamics include *f* (forte), *cresc.* (crescendo), *rit.* (ritardando), and *dim.* (diminuendo). The system concludes with a double bar line and repeat signs.

a tempo e poco animato

f
mf cantando
cresc.

Red. * Red. * Red. * Red. * Red. * Red. *

p
cresc.

Red. * Red. * Red. * Red. * Red. * Red. *

p
cresc.
f
riten.

Red. * Red. * Red. * Red. * Red. * Red. *

cresc.
ff
largamente.
f
dim. e rit.

Red. * Red. * Red. *

p a tempo

Red. * Red. * Red. *

First system of musical notation. Treble and bass staves. Dynamics: *f*, *dim.*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*.

Second system of musical notation. Treble and bass staves. Dynamics: *p*, *rit.*, *f*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*.

Third system of musical notation. Treble and bass staves. Dynamics: *p*, *grazioso*, *cresc.*. Pedal markings: *Ped.*, ** Ped.*, *Ped.*, ** Ped.*, ** Ped.*.

Fourth system of musical notation. Treble and bass staves. Dynamics: *ff*, *dim.*, *f*, *rall. e dim.*, *p*, *sf*, *sf*. Section marking: **Più lento**. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*.

Fifth system of musical notation. Treble and bass staves. Dynamics: *sf*, *dim.*, *pp*, *rall. molto*, *ppp*. Section marking: **8**. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*.

Famous Song Successes

OASIS

Lyric by
HAROLD G. FROST.

(A DESERT ROMANCE.)

Music by
F. HENRI KLIKKMANN.

CHORUS. Small notes (ALTO) *ad lib*

p-f

O - a - sis, by the des - ert breez - es kiss'd, It is you a -

p-f

lone I miss, I'll dream of you (Far a - way while I stray till the day.) A -

cross the sand I will bring my car - a - van Back to where our love be - gan,

simile ad lib

— Lit - tle O - a - sis. sis. (O - a - sis)

D. S.

Copyright MCMXIX by Frank K. Root & Co.
British Copyright Secured.

Full of Oriental Flavor

WEeping WILLOW LANE

SOLO OR DUET.

Lyric by

HAROLD G. FROST.

Chorus. (Dreamily)

Music by

F. HENRI KLIKKMANN.

p-mf a tempo

Wand - ring where the Weep - ing Willows grow, Dream - ing there of

p-mf a tempo

days you lov'd me so, Weep - ing Will - ows too, dear, They just

weep for you, dear Dreams will nev - er bring you back to me,

Still, dear, in my for - est mem - o - ry, You and I are stroll - ing once a -

Copyright MCMXIX by Frank K. Root & Co.
British Copyright Secured.

Great Waltz Ballad with Instrumental Trio

SWEET HAWAIIAN MOONLIGHT

(Tell Her Of My Love)

Solo or Duet

Lyric by
HAROLD G. FROST

Andante

Music by

F. HENRI KLIKKMANN

mp

marcato

Dreamily
p Small notes (Alto) *ad lib*.

Mem'ry takes me back in dreams Where Ha - wai - an moonlight gleams,

p dolce e legato

(By carefully tying every note as marked, a very close imitation of the Hawaiian steel guitar effect can be produced.)

cresc. *rit.*

Vine flows are swinging, someone is singing, 'Round my heart fond mem'ries are clinging, For

cresc. *rit. dolce*

a tempo

Copyright MCMXIX by Frank K. Root & Co.
British Copyright Secured.

Song or Waltz—The Universal Favorite

HAWAIIAN ROSE

SOLO OR DUET.

PAUL B. ARMSTRONG

(Dreamily) *p-mf a tempo*

F. HENRI KLIKKMANN

Star - light a - bove, Whis - prings of

a tempo
p-mf

love, Just you and me, A lov - ing

kiss, just a dream of bliss By the sigh - ing sea, Heart

Copyright MCMXVIII by Frank K. Root & Co.
International Copyright Secured.

Dreamy Waltz Ballad

PRICE 30 CENTS EACH—Order of Your Dealer

1501-13 E. 55th St., CHICAGO

McKINLEY MUSIC COMPANY
PUBLISHERS

NEW YORK, 145 W. 45th St.

RECAT
AO 4152

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

| | |
|--------|------------------------------|
| M | Leybach, Ignace Xavier |
| 25 | Joseph |
| L5 | [Nocturne, piano, no. 5, |
| op. 52 | op. 52 A ^b major] |
| | Fifth nocturne |

Music

